

THE CLASSICAL WORLD

Formerly THE CLASSICAL WEEKLY

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THE CLASSICAL ASSOCIATION OF THE ATLANTIC STATES

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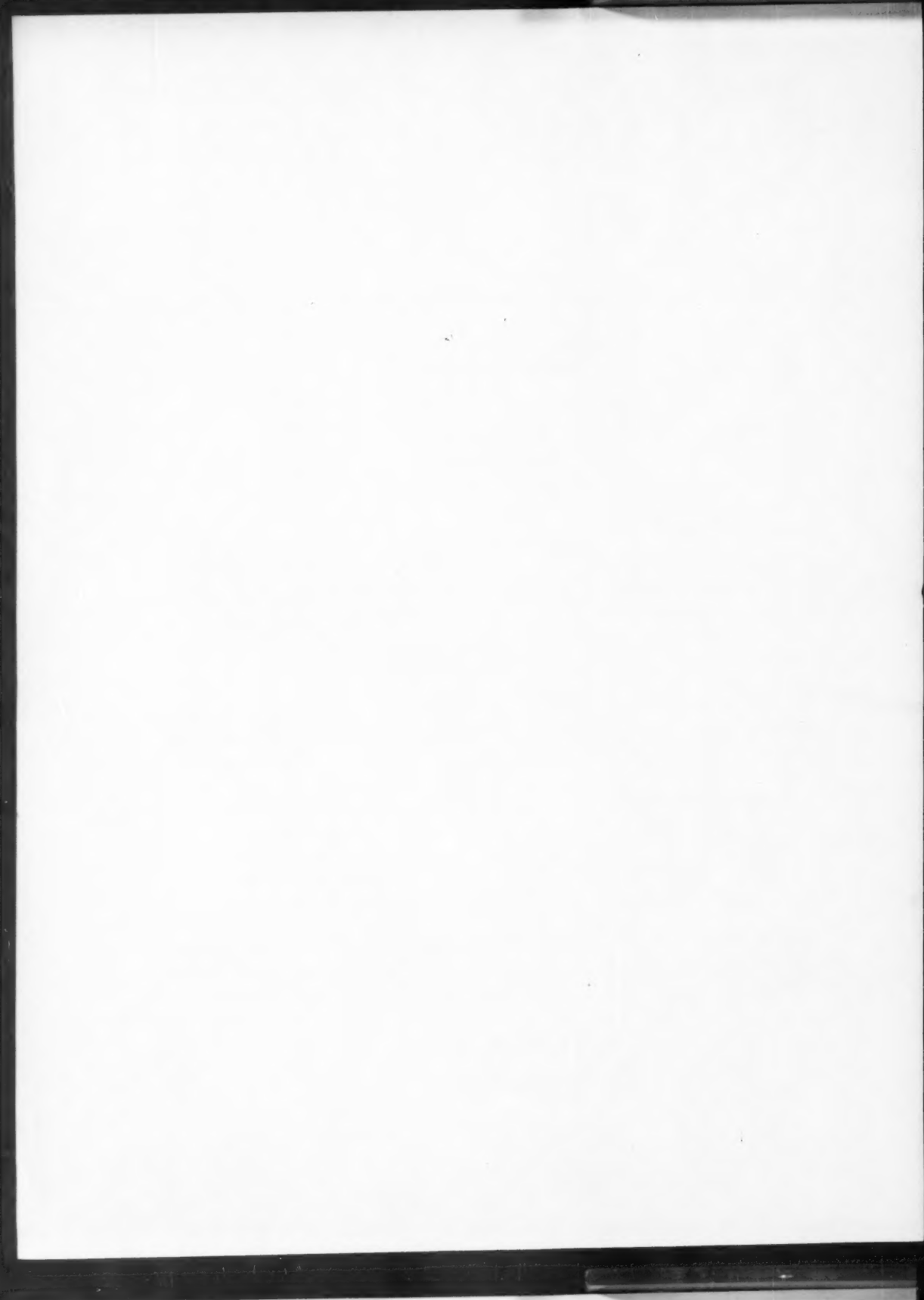
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PUBLISHED BY THE CLASSICAL ASSOCIATION OF THE ATLANTIC STATES

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EDITORIAL ANNOUNCEMENTS

VOLUME 53. As announced in the May issue of Volume 52, the current volume will contain nine rather than the former quota of eight issues, the publication year becoming now October through June.

STAFF. We regret to announce the departure of three colleagues who have rendered doughty service to *CW* and its readers. Professor Feldman, whose magnificent work on our behalf is commemorated in the resolution passed at the New Brunswick meeting and published in this issue in Professor Stockin's report, has found it necessary to resign his post to return to important scholarly commitments in other fields. We are happy to add our personal tribute, and that of the *CW* staff, to a man who combines in rarest degree the gifts of scholarship, administrative ability, and true friendship. His duties will be assumed by Mr. Kizner, who has already demonstrated his qualifications by his efficient management of the Circulation department the past two years.

We must also reluctantly dispense with the effective assistance of Mr. Chisdes in Notes and News, and of Dr. Reynolds, whose work on Ad-

(Continued on page 29)

CLASSICS AND THE FL PROGRAM

Our first essays in a project which we plan to extend throughout the year to treat other major problems of the classical position in America today, touch the role of classical languages—and by implication, classical studies generally—in the increasingly vocal, if not necessarily increasingly articulate, public debate about the proper emphasis to be accorded "foreign languages" in the currently revising patterns of American school and college education.¹

We are indeed grateful to the scholars who, at our invitation, have kindly given us their thoughts on various aspects of the problem herewith broached. Professors Brown and Krauss profitably remind us, on the basis of long experience, of the need of keeping in mind the realities of the classical languages as spoken

1. Recent action by APA (on problems posed by the NDEA of 1958) and by ACL, indicates that our classical societies are at last gearing for the fray. Cf. *CJ* 54 (1958-59) 303-306; *CO* 37 (1959-60) 8.

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Please see page 29

entities. Professor Latimer, who has already published the results of his studies of one aspect of our question in his *What's Happened to Our Schools?* (Washington, D.C.: Public Affairs Press, 1958; reviewed by Prof. Carolyn E. Bock in *CW* 52 [1958-59] 63), offers an encouraging interpretation, which we piously second. Professor Withers, whose articles on closely related topics are familiar to all readers of our classical periodicals, has, we think a striking proposal of great promise.

Needless to say, we have scarcely broken the soil in this inquiry. Readers are cordially invited to take the cue. — E.A.R.

I

INTEGRATED LANGUAGE DEPARTMENTS

The "integrated" language department, combining ancient and modern language teaching under one head, is a relatively recent phenomenon in American liberal arts colleges. Where it has been instituted, the innovation has usually been for budgetary, I fear, rather than educational reasons; but the question which I want very briefly to discuss is: Has this arrangement any educational advantages to recommend it?

When the consolidation was effected in the college where I have been teaching for over thirty years, there was at first considerable criticism. It was hailed as another stage in the de-emphasis of the classics, whereby the elite minority taking Greek and Latin would be swallowed up in the *profanum vulgus* devoted to Spanish and its fellows. It was also hailed, since a classicist headed it, as a terrible case of administrative mismanagement, in which a department devoted about eighty per cent to modern languages was put under the inexpert charge of a Greek professor. The latter criticism had a good deal of justification, but I hasten to add that the Greek professor learned a great deal in the experience. Just possibly some of the modern language professors did too. There are advantages in the arrangement.

From the classicist's point of view, I think it is a salutary thing to have to rub elbows with people engaged in teaching youngsters how to *speak* a foreign language. We are all too prone to forget that Greek and Latin were ever spoken. Our attention is riveted to the written word, inevitably; we come unconsciously to think of this symbol as a real thing, eternal and invariable as a Platonic form. Grammar, accordingly, becomes a kind of intellectual game, like geome-

try. We get so entangled in indirect discourse and sequence of tenses and past general conditions and potential optatives that these things seem to have a permanent and inflexible reality of their own, and we forget that they are nothing but the norms of speech of living men at a certain date in time. Moreover, even if grammatology is held in check, we almost always fall prey to the literary fallacy, and come to identify language with its artistic utilization. This is hard to avoid when we have only a few papyri and inscriptions to show that our languages were ever employed in any other way; but we must avoid it if we are to see our own field in true perspective.

But the learning need not only be on one side. Our friends the "linguisticians," who like to "leave their language alone," and are willing to concede linguistic citizenship to any combination of sounds that one human being utters and an-

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other understands, can learn a great deal by associating for a time with the despised classicist. If we tend to be too reverent toward the written word, they ignore it altogether in favor of the spoken utterance, however slovenly. But without the written word there can be no civilization, and language is no more than the grunting of savages. Both spoken and written utterance are essential to a civilized tongue. And again, if we classicists make a fetish of rigid grammatical conformity, it is certainly going too far in the other direction to refuse to acknowledge any comparative values in linguistic usage. Perhaps the grammar of the Académie Française is a poor norm of French to teach for conversational purposes — but so is the argot of the Parisian slums. It is not a matter of indifference what kind of language you learn, so long as it is comprehensible. There are value differences, social if not ethical.

It is not always true, of course, that close association even in academic circles will have an instructive effect. When people of different persuasions are forced together they sometimes only become confirmed each in his peculiar narrowness. But assuming somewhat optimistically that college professors, both classicists and modern language teachers, are themselves teachable human beings, I conclude that an "integrated" language department comprising both can have considerable educative value for both.

W. EDWARD BROWN

LAFAYETTE COLLEGE

II

AURAL-ORAL LATIN

The ideological conflict between the U.S.A. and the U.S.S.R., which has ramifications in the political and economic relations of all nations, has made the need for the intensive study of modern foreign languages at all academic levels of American education both immediate and imperative. The urgency and universality of the conflict has forced even the Curriculum Builders to surrender their long-standing argument that foreign language study is an insupportable luxury in the modern school, because, as they pontifically insisted, its professional, and especially vocational, utility is confined to only a few students in highly restricted areas. However valid many of the strictures on the Russian educational system are, in this one respect the leaders in the Kremlin have stolen a long march on other nations, and particularly the U.S.A.

They have recognized the great practical advantage of communicating with all peoples in their own native languages. They have also correctly estimated the yet greater psychological advantage to be gained thereby. For the foreigner who speaks and understands one's own language evokes a degree of confidence and sociability denied to the total foreigner who through lack of this ability remains mostly an object of curiosity and speculation.

We may hope that the current determination to give priority standing to foreign language study in American schools will bring real and lasting results. We welcome, therefore, the advice offered by the U.S. Office of Education for setting up programs, and the financial assistance provided by Act of Congress (NDEA) for equipping foreign language laboratories. We believe that these measures, if applied on a broad scale throughout the educational system, can within a few years come close to filling the newly created demand for well trained teachers of the modern foreign languages, a demand which far exceeds the present supply with respect to both numbers and variety.

Yet, much as we would like to have complete confidence in these measures, our past experience as teachers of foreign languages makes us somewhat skeptical of the permanency of interest in these aims. We ask ourselves whether they are designed only for the period during which the competition with Russia remains acute, or whether they are intended (as they should be) to stimulate and maintain a continu-

In November —

J. H. Turner, "Audiovisual Materials for the Teaching of Classics: 1959 List"

J. T. McDonough, "Automation and Classical Studies"

K. Gries, "Livian Scholarship Since 1940"
(25th in the CW Survey Series)

C. E. Bock, "C.A.A.S. — Western Maryland College Latin Workshop, 1959"

F. M. Wasserman, "Third International Congress of Classical Studies"
(London, Aug. 31 - Sept. 5, 1959)

In each issue: Reviews, Notes and News, "In the Journals," "Classics Makes the News," "In the Entertainment World," Books Received.

ing communicative exchange with the cultures of other nations. We wonder also what confusion and consequent damage may result, if the interest and support from federal and local agencies are shifted as a matter of political expediency from certain languages to others, as the crisis in the competition mounts or declines in this or that strategic area.

In this contemporary rush for increasing and extending proficiency in the practical, conversational use of foreign languages, the role of Latin will appear to many to be minor and peripheral. For as yet the voice of Latin is seldom heard in the classroom for communication purposes. By way of sharp contrast, the modern foreign languages in the first year, and to an increasing extent in the second and third years, are taught in classroom and laboratory strictly as aural-oral exercises in topical communication. In my article, "Loquarne Linguis Hominum Aut Disertorum?" (CW 40 [1946-47] 154-160, 162-164), I argued that Latin can and must be taught at the outset as a *lingua*, that is, as an aural-oral means of communication, if we expect to justify its continuance as a practical subject in the educational program of our public school and college students. Today, this argument has yet greater cogency, now that instruction in the modern foreign languages at the elementary and intermediate stages is conducted almost entirely on this psychologically sound, as well as practical, basis.

It would be a fatal blow to Latin in our whole educational system, if we should claim at this critical stage (as some Latin teachers persist in doing) that we can accept for instructional purposes only such Latin as is verifiable in the pages of the recognized ancient masters of the tongue; and if we should deny to our students aural-oral instruction comparable to that available to students of the modern foreign languages. By concerted and concentrated effort in Latin workshops, we must produce, test, record, and disseminate graded aural-oral exercises in grammatically correct, idiomatic, simplified Latin; and in Latin institutes we must train teachers in the use of these materials in order that the instruction in at least our first-year classes will be conducted in Latin. We must lay proper claim to laboratory equipment and materials, in order that our students may use these for additional instruction and practice. Only thus can we today maintain that Latin is not only the literary loom on which Western culture was woven but also an

incomparably practical and reasonable means of aural-oral communication.

FRANKLIN B. KRAUSS
THE PENNSYLVANIA STATE UNIVERSITY

III

THE INTELLECTUAL CLIMATE

We are living in a climate—political, social, and educational—increasingly favorable to the study and teaching of foreign languages. The sequence of events that brought this about is subject to debate, but some convincing arguments could be advanced to support the order given between the dashes above. However that may be, the important thing is that such a change *has* taken place.

The change up to now has been most pronounced in two ways: widespread emphasis on instruction in French and Spanish at the elementary level and on the introduction of Russian at the secondary and college levels. This emphasis has been strengthened by the exclusion of Latin and Greek from provisions of the National Defense Education Act of 1958.

All this, in the opinion of some, adds up to a dismal prospect for the classics at all levels.

I for one do not share this pessimism. On the contrary, I feel that the situation presents a challenge to classicists such as we have not had since publication of the Classical Investigation in 1924. This challenge, it seems to me, derives from several circumstances and factors.

The most important of these is the revival of interest in the intellectual content of education. There is not the slightest doubt about this interest. It began a few years ago with concern for education in the high school and from the high school it has spread to the lower grades and into college. Once more the average high school student will be encouraged to study four years of English, at least two years of science, two years of mathematics, two years of history, and four years of a foreign language. The better students will have a four-year program in all five subjects. In time, a coordinated series in each of these subjects, extending from the elementary school through high school and into the first two years of college, will become the usual pattern.

But you say, how will this effect Latin? Let's look for a moment into our educational history.

Between 1890 and 1915 proportionately more high school students studied algebra, geometry, English, history, physics, chemistry, German, and Latin than at any time since. *In the past*

THE CLASSICAL ASSOCIATION OF THE ATLANTIC STATES

AUTUMN MEETING

SATURDAY, NOVEMBER 28, 1959

10:30 A.M.

MUSIC ROOM, THE CHALFONTE

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PROGRAM

"Homer the First Great Humanist," Professor Emeritus Pearl C. Wilson, Hunter College, New York City.

"Reappraisal," Professor Edward B. Stevens, Muhlenberg College, Allentown, Pa.

"Latin: The Lingua Franca of the Middle Ages," Very Reverend Monsignor Henry G. J. Beck, Immaculate Conception Seminary, Darlington, N. J.

There will be brief question-and-answer period following each paper and, at the conclusion of the program, an informal half-hour designed to give members and friends of the Association an opportunity to become better acquainted socially, and to meet the speakers. Your colleagues, friends, and interested students will be cordially welcomed.

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Latin has always fared best in the atmosphere of mental discipline; it is likely to do so in the future.

There are signs that this is already beginning to happen. Although total figures are lacking, in recent years the demand for Latin teachers in secondary schools has been increasing and—unfortunately—outstripping the supply. Here again the key to the problem lies in the high schools: more Latin students there means more in college, and more in college means more teachers.

Another significant factor should not be overlooked. In the nationwide effort to promote more foreign language study, particularly Russian and some of the other even more exotic tongues, it is interesting to note that successful study of Latin appears as a desirable requisite in announcements and advertisements. For many of these the Latin and/or Greek specialist is the logical prospect for training as a teacher. In some colleges the Department of Classics has added a Slavic wing!

The exact role of the classics in this period of educational ferment is not yet entirely clear. They represent the oldest intellectual discipline and culture in our schools and colleges. Of equal

importance, however, is the expectation from teachers in other disciplines that classicists will exercise a strong influence in education and that the classics will continue to constitute a tie with the past and provide an element of stability for the future.

Teachers of the classics, as linguistic elder statesmen, have an opportunity to perform a vital national service. We shall perform that service if we make it our prime purpose to restore language learning to its proper place in our educational life. We can do this, not by looking down our noses at other foreign languages, but by revitalizing and re-shaping our courses to meet the cultural and linguistic needs of today, by encouraging our students to study certain of the needed languages, by utilizing our language training in preparing to teach some of the languages ourselves.

JOHN F. LATIMER

THE GEORGE WASHINGTON UNIVERSITY

IV

THE PROBLEM OF ENGLISH

It is everywhere recognized in these days that we Americans need to work harder and

more intelligently at our modern foreign languages; but the foundation-role that the classics play (for simplicity's sake I shall here speak only of Latin) in the matter is ignored, or at least left out of public view. Our educational planners in high position either do not know by personal contact, or by sampling of qualified opinion, of the rewards of early-studied Latin for all after-studied English, and for after-studied French, German, Russian, and the rest; or, if by chance they do know, have yielded to defeatism and despair regarding a return of Latin's old prerogatives to the American scene.

My experience as teacher of Spanish, French, and German has shown me how completely a reasonable possession of the mother tongue is prerequisite to "growth in grace" in another modern language, and my feeling of certainty in this regard has led me into the practice of dredging students' minds for English vocabulary and sense of English structure, only to find both woefully deficient — except among those who had spent time and energy on Latin in combination with their lower-school English.

It is pathetic to witness how blind the rank and file of our people, and, much worse, the generality of our educational advisers and supervisors, are to the absolute need of explicit preparation of college men and women for entrance into the complex intellectual realm of a modern foreign language.¹ The general assumption — and here optimism is at its strangest peak — is that if one "takes" the foreign language for a stated number of years he is going to come forth qualified in it (a frequent term used is "mastery"). He will not only be able to order meals and board airplanes abroad, but will also know how to hold his own in the give and take of profound argument or of any other intellectual contingency. All this expectation in spite of the glaring spectacle of the same person's insufficiency in English after fifteen or twenty years of communicative practice!

Consider how we manage our early schooling in English. In the first place, most of our

teachers of English in the high school waived all study of Latin. What had Latin to do with English? Latin is Latin, and besides is not spoken any longer anywhere. English is English. The thing to do then is to pile English courses on English courses. What does it matter if no linguistic sidelight sends its beams along English highways and byways? The result for the teacher: inflexibility, narrowness, and lack of self-assurance. He is quite apt, behind the closed doors of the classroom, to abdicate from trying to "sell" notions of language to reluctant customers, and to spend his time more gaily in discussion of history, sociology, and psychology as unfolded in *The Reader's Digest*, the favored literary diet of our high-schools. He sends forth his products to college with flickering ideas on almost everything connected with the correct handling of English. Sentences and paragraphs puzzle them tremendously, and their vocabularies can endure no strain at all. They approach their "themes" with a sinking heart, and give little heed, because they cannot, to the long-winded, scholarly books of rhetoric. And yet, they are willing to join the great army of paratroopers appointed to drop down upon a foreign country and "master" its language!

Latin is an enlivening, enlightening, time-saving agency for all subsequent pursuit of language, English and foreign; Latin, that is, involving a genuine reading of Latin authors at some length, and not Roman banquets or a show-off of costumed Minervas. The doubter in this matter has only to consult the nearest graduate language professor.

I propose an educationally non-dislocating cooperative association between Latin and English, one that would consume little if any more time than the present "simon-pure English" system. Let English credit be given for Latin courses successfully passed. Or require just half the time now allotted to English if the other half is given to Latin. English teachers want fewer students, Latin teachers want more. And since both groups are teaching English, whatever the differences in approach and immediate objective, why should they not come together? Then more of our college students will be ready for modern foreign languages, and time now being disgracefully lost will be redeemed.

A. M. WITHERS

CONCORD COLLEGE, ATHENS, W. VA.

1. The United States Office of Education has always enjoyed some real light upon the subject, but has related its propaganda mainly to the rapid inculcation of some facility in speaking. Even the Council for Basic Education, with its earnest and accurate aims, has done little on the language question except to "approve" foreign languages. They have said nothing to indicate a belief in the classics or in the idea well set forth by Mrs. Franklin D. Roosevelt: "What would I do if I were going to college today? . . . I would study Latin as a preparation for thorough grounding in modern languages" (*The Threshold* 1 [1941], p. 5).

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A LOVE LETTER TO LATIN

Perhaps what we need is less modesty and more Madison Avenue! Truck drivers, salesmen, housewives, and business men have, for some time now, been publishing "Love Letters to Rambler"¹ to extol in a personalized way the praises already familiar through the more usual display advertising of billboard, magazine, and newspaper.

And where are *we*, teachers of Latin, while our favorite product suffers the slings and slights of every "authority" who wants to revise the curriculum for the comprehensive school, for the twentieth-century child, for the challenge of Russia? Where are *our* "love letters", and, incidentally, the love that produces the letters?

If we lose our battle with the vocationists, the pragmatists, the scientists, the modernists, who is to blame? Where have we been? What have we done to prevent the debacle?

Recently returned from a thrilling three week Latin Workshop at Western Maryland College, my heart is full of praise for those whose convictions are strong enough to provide for us

1. See, e.g., *Time*, Aug. 10, 1959, p. 56.

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blameworthy recalcitrants such a framework for re-dedication, for new determination on our part that if we are to go down before the ill-based arguments of "modern trends," we will go down with all banners flying!

Let us read, and let us ponder again the "Love Letters to Rambler," the interminable testimonials to cigarettes and soap, to cars and cosmetics. Do we not have a better product than any of these? Let us suffer a little shame, those of us who have thought that we were doing enough in being faithful to the daily assignment, the record book, the tests, and the occasional club or assembly activity. Let us apologize for the fact that we have not taken the rostra ourselves or supported very vocally those who have. Let us beg forgiveness for the students we have failed to inspire with a love for Latin.

Let us acknowledge with gratitude the diligent labors of the members of the "first team" who have been carrying the ball while we have been warming the bench. Let us tell them that belatedly we begin to realize and appreciate the hours of work it takes to put together a program like the one at Westminster. Let us thank others for the professional journals through which they have tried to reach our deaf ears; let us salute the importance of the vital statistics concerning the plight of the classics compiled through hours of punishing over-time toil in a State Office of Education. Let us hail the real "pros" who not only believe in Latin but back their belief with the force of the printed word, the speech before lay groups, the rich helping of inspiration prepared for and served in summer courses, the committee deliberations that result in association conferences.

Even more, however, than they need the audience of the State Department, the curriculum maker, the reluctant taxpayer, these "big wheels" of the Latin world need *us*, the thousands of little wheels, who have at our disposal the raw material from which new lovers of the classics are to be made.

Might we not, at this point, pause to ask

We are indebted to the author, a student at the 1959 C.A.A.S. — Western Maryland College Summer Latin Workshop for permission, through Dr. Carolyn E. Bock, to publish this stimulating paper.

Dr. Bock's general report on the session, attended by thirty-three students will be published in our November number. — Ed.

ourselves a very salient but very embarrassing question. Are we ourselves, teachers of Latin, free from responsibility in the matter of the ability of our subject to produce and to hold enough testifiers for the classics so that this whole question of Latin's future might be more academic than polemic? What have we done? What are we doing?

Latin is a tough subject, you say. So are Algebra II and Solid Geometry—yet there are math majors. Chemistry and Physics are tough, yet you may not care to compare the enrollment in advanced science courses with that of Latin III-IV. Unfriendly or indifferent administrators, untrained in the classics? Who come closer to our students, they or we? Too rich a curriculum? What displaced us who were "basic" long before Basketweaving or Batontwirling? Not glamorous enough? Who says so?

Surely the thirty-three teachers at Westminster would cry you down, for there we saw endless evidence to the contrary. We heard and felt the glamor of interest and enthusiasm, of initiative and imagination, of creativity and devotion. We saw—brought by the participants straight from their classrooms—display materials that would delight the eye and stimulate the mind of the average boy or girl; we were shown, by one of the staff members, possibilities for bulletin boards that would beguile the dullest child.

What of the glamor inherent in mythology? What great field of creative art has not mined and mined again this source material, which was explored to unusual depth in our short course at Western Maryland? History is a more glamorous subject? Who has a greater claim to the charms of history than the students of Caesar, Cicero, and Vergil? Art? Archeology? Music? Science? Must we rule out the utilization of these fields in the study of language?

What of the introduction of glamor into an exciting, novel, unexpected type of test question? Must we forever ask, "Decline *hic, haec, hoc*," and let it go at that? One workshopper created a whole packet of challenging, glamorous test questions for his personal summer project. Another provided us all with a book list of references to things Greek and Latin so complete that it could not be exhausted by the most voracious of our student readers. Another charmed us by her constant and consistent practise of Latin pattern chatter which cannot fail to bring oral glamor into her classes. For the tactilely talented, add the glamor of the mechanical de-

vices that can record the heroic hexameters of Vergil or reveal on their screens the unmatched skies and seas of Greece and Italy.

If these, then, and many, many other examples of the vitality and value, the positive enjoyment and excitement of this subject which is ours, lived in and pulsed through our minds daily for three weeks of stimulation and enrichment, how can we *fail* to do better than we have done in the past when we return to our towns and to our classes? How can we fail to promise to be more articulate, to stand up, not only to be counted, but to shout from any handy—or unhandy—soapbox that Latin *must* remain in the modern curriculum, not because we say so from our vested interest, but because we exhibit in the depth and breadth of our talents that a good mind trained in the classics has something so meaningful to offer the modern world that the modern world *cannot* become a world with a meaningful future without it!

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To a student of the classics, the past theater season was a rather interesting one as far as the New York professional theater was concerned. There were a number of productions on the opera and ballet stages as well as on the theater stage itself based on ancient themes. Those that most readily come to mind are the ballets *Medea*, *Apollo*, *Clytemnestra*; the operas *Giulio Cesare*, *Acis and Galatea*, *Medea*, all given in concert form, *The Silent Woman* and the *Rape of Lucretia*; and on the dramatic stage Maxwell Anderson's *The Golden Six*, Sophocles' *Electra*, and Oedipus Rex, and Shakespeare's *Julius Caesar*.

The first two ballets were danced by the City Center Company. George Balanchine's *Apollo*, an old favorite, represents the association of the god with Latona and the Muses. Birgit Cullberg's *Medea*, an extremely exciting work, was given its New York premiere this past winter. It is the traditional Euripidean story of Jason, Medea, and Creusa danced to perfection. The costumes were authentic and the wigs of the men represented the hair style of the statues from the archaic period of Greek art. *Clytemnestra*, a new ballet, was choreo-

graphed and danced by Martha Graham. In contrast to the other two mentioned, this is a full length ballet and tells the familiar story in retrospect as seen through Clytemnestra's eyes.

The American Opera Society gave concert performances of both Handel's *Giulio Cesare* and Cherubini's *Medea*. The former had been heard here only three or four times in the past thirty years. The opera takes place in Egypt shortly after Pompey has been treacherously killed. The main characters are Caesar, Ptolemy, Cleopatra, and Pompey's wife Cornelia. Unfortunately, only one performance was given and that available only to subscribers to the opera series. As a result, many people interested in this work were prevented from hearing it. Even though Cherubini's *Medea* was given twice, on both occasions the audience was again limited to subscribers and, again, many people were deprived of hearing this masterpiece. The opera opens on the night before Jason's marriage to Glauce and ends with Medea's murdering the girl and her own children and then setting fire to Creon's palace. Eileen Farrell sang the taxing name role.

As part of the Handel Festival which lasted from March 1st through May 20th, the pastoral *Acis and Galatea*, based on the familiar story

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in Ovid, was given in concert form at Carnegie Hall. The story is about the shepherd, Acis, in love with the nymph, Galatea. His rival is the giant, Polyphemus, who in his jealousy at being rejected by the nymph, throws a stone at the shepherd and crushes him to death. The nymph then turns her lover into a stream. Victoria de los Angeles headed the cast.

Benjamin Britten's *Rape of Lucretia*, presented by the City Center Opera Company, not only tells the familiar story, but uses two singers to portray a male chorus and a female chorus whose duty it is to comment upon the action of the story in much the same way that Aeschylus uses his chorus in the *Agamemnon*. *The Silent Woman* by Richard Strauss, also presented by the City Center company, is an opera based on Ben Jonson's play. It was the premiere performance in this country although the opera was first heard twenty-three years ago in Dresden. Obviously the story is a cousin, once removed, of Plautus' plays and as such will interest classicists. An old man wants to marry a woman who doesn't make any noise. His nephew, with whom he has quarrelled, tricks him into a mock wedding with his own wife who appears to be a sweet, quiet girl. After a "wed-

ding" she becomes a shrew and the old man in his delight to rid himself of her is reconciled with his nephew and everything ends happily. There is a whole series of deceptions and impersonations of characters throughout the opera, but the old man never knows about it. However, it is thoroughly amusing for the audience and one has the feeling that Plautus himself would have approved.

As far as "straight" plays are concerned, off-Broadway groups came to the fore. The performances were, unfortunately, all short-lived. Judith Evelyn played the title role in a stirring production of Sophocles' *Electra*. This was, however, just one half of a twin bill; the other play was Terence Rattigan's *Harlequinade* — a farce. The contrast of the two plays was good and gave the viewer perhaps a better idea of the conditions under which the great tragedies were originally presented. If the farce is considered as the counterpart of the ancient satyr play, then we might consider this program an approximate equivalent of half the original dramatic presentation. An even shorter-lived production of *Oedipus Rex* was presented by a group of students of the Catholic University of America. It is too bad that excessive overhead costs caus-

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ed them to end their run earlier than anticipated. Maxwell Anderson's *The Golden Six* dealt with Augustus and Livia and the problem of who was to be Augustus' successor. Viveca Lindfors starred. After a month-long controversy — a local *cause célèbre* — between Park Commissioner Robert Moses and the producer, Joseph Papp, a free presentation of Shakespeare's *Julius Caesar* was given outdoors in Central Park this summer. Critics received it well.

These are just some of the things presented in the Broadway area during the past theater season which were of interest to people in the field of classics. All year round, throughout the country, similar programs are given. It is up to us, the teachers of classics, to be on the lookout for these programs and to inform our students of them. They should be reminded constantly of the interest in the past which our playwrights, composers, choreographers, and artists show. And since, in many cases, they are unaware of what the various arts have to offer, we must be alert and awaken their appetite for worthwhile entertainment.

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REVIEWS

ARNOLD J. TOYNBEE, *Hellenism: The History of a Civilization*. New York and London: Oxford University Press, 1959. Pp. xii, 272; 3 maps. \$4.50.

TOYNBEE SAYS THAT the distinctive mark of the Greco-Roman civilization (which is pretty much what he means by "Hellenism") is man-worship, which leads to the worship or idolization of the city-state. What was the effect of man-worship during this long period of history? This, he says, is what the book is about. At the end of the book he warns us that in the West today the worship of the idolized local state is the dominant religion. The modern world, he says, needs to "exorcize this demon resolutely."

This is not a book for the high-school library or for the beginner in ancient history. It offers profitable reading, however, to one who knows something of the subject and is prepared to take the trouble to reflect on Toynbee's assertions and to do further study to follow him into unfamiliar regions. Toynbee, as usual, makes constant comparisons, many of which tax the knowledge of the ordinary person. He constantly attempts generalizations which provoke reflection and further acquisition of knowledge. He attempts to keep the whole scene of any given time in view, which serves as a corrective to the common temptation of the historian to rivet his attention on one spot at one time. Although the events of the period are skillfully told, mere events probably do not get enough space to make them intelligible to the beginner. Certain aspects of life—literary and philosophical—are left in the background by the author's purposes.

There would be little profit for the prospective reader in the reviewer's registering agreement or disagreement with one point or another (a few real mistakes are either too trifling to notice or are so obviously slips that the reader will automatically correct them.) The reader will get his profit from his own grappling with the book. He may well feel at the end of the journey that the author did not support his thesis and even that he lost sight of the thesis a number of times. He may feel that Hellenism has no such reality as it assumes in increasing degree in the book; it comes to seem like a dear departed relative of unfortunate habits. Nevertheless, the book has the genuine merits of Toynbee's customary method and is well worth reading.

RICHARD M. HAYWOOD

UNIVERSITY COLLEGE, NEW YORK UNIVERSITY

GISELA M. A. RICHTER, *A Handbook of Greek Art*. London: Phaidon Press; New York: Doubleday, 1959. Pp. 421; 511 ill. \$7.95 (37s. 6d.)

MISS RICHTER'S LONG-AWAITED textbook guide to Greek art is a welcome replacement of Fowler and Wheeler's *Handbook of Greek Archaeology*, published fifty years ago and long out of print. I was able to test the book's merits this summer by assigning it as background text for my graduate survey of Greek art at Fordham. This revealed many fine assets in the book for such purposes, but some deficiencies also.

All branches of Greek art are covered, in separate chapters by topic, with chronological treatment of each and abundant illustration. There are 507 black-white photos, skillfully chosen from the great mass of possible material and well printed. Four color plates give a more adequate appreciation of key examples of sculpture, painting, gold work, vase decoration. The notes give re-

ference to sources of illustration for many other objects referred to in the text. Several important recent finds are included in the illustrations, which all together constitute a major element of the book's usefulness as an introduction to Greek art in all its facets.

The text is clear, orderly, reliable — as usual in Miss Richter's books. It is somewhat more jejune than might have been hoped, and consequently less adequate to students' needs than it could be. Perhaps much has been cut out by limitations of allotted space. Mostly, it is a factual summary of one object or artist after another, with esthetic and appreciative comment usually very brief, if any at all — though sound and germinal when given. The larger aspects of development and stylistic variation within different periods are not neglected, but are not very fully elaborated. This of course leaves room for such comment and analysis by the teacher, which is a welcome challenge. But the book itself is less interesting and stimulating than it could be; it does little to stir enthusiasm for Greek art as art. Its strength is as a factual and pictorial survey, a very solid base for a sound introductory course in Greek art if the teacher can supplement it with appreciative critique from personal background and insight.

The best chapter is that on vases, a great improvement over Fowler and Wheeler in organization, completeness, and up-to-date interpretation. As might be expected from a leading expert in sculpture, that field is treated very fully and authoritatively and in clear order, though the crowding in of data leads to an elision of most stylistic analysis. A very handy chronological catalog of sculpture is appended. The Parthenon gets less than a page (and a dull photo), with no details of its marvelous subtleties and refinements. Mycenaean Greek art is omitted on policy.

We are once again much in Miss Richter's debt for this fine handbook guide to the large field of Greek art in all its richness and variety.

COLOMBIERE COLLEGE RAYMOND V. SCHODER, S.J.

DAVID GRENE and RICHMOND LATTIMORE (edd.). *The Complete Greek Tragedies*. Euripides III, IV, V. Chicago: University of Chicago Press, 1958-1959. 3 vols. Pp. v, 255; v, 307; v, 228. \$3.95 (bound), \$1.95 (paper) each.¹

VOLUME III INCLUDES *Hecuba*, *Andromache*, *The Trojan Women*, *Ion*; Volume IV: *Rhesus*, *The Suppliant Women*, *Orestes*, *Iphigenia in Aulis*; Volume V: *Electra*, *The Phoenician Women*, *The Bacchae*. The translations of *The Trojan Women* and *Rhesus* are by Richmond Lattimore; those of *Hecuba*, *Orestes*, *The Bacchae*, by William Arrowsmith. *Andromache* has been translated by John Frederick Nims, *Ion* by Ronald Frederick Willetts, *The Suppliant Women* by Frank William Jones, *Iphigenia in Aulis* by Charles R. Walker, *Electra* by Emily Townsend Vermeule, and *The Phoenician Women* by Elizabeth Wyckoff. Each translation is preceded by an introduction.

With these three books the nine-volume series, begun in 1953, is completed, and should, without question, become a welcome addition to countless libraries. The translations are in verse that is refreshingly free from artificiality and strained effects. They convey to an unusual degree the clarity, directness, and power of the Greek

originals, and would certainly be of special value to performing groups.

The concluding sentence of Professor Lattimore's note at the end of Volume V might well serve as an introduction to the plays of Euripides: "When it comes to Euripides' views about war, politics, women, domestics, and the gods, it is wiser to interpret him always within the limits of the particular piece which is being considered; for his opinions were not always the same from play to play."

HUNTER COLLEGE

PEARL CLEVELAND WILSON

EMILE MIREAUX. *Daily Life in the Time of Homer*. Translated from the French¹ by IRIS SELLS. New York: Macmillan Co., 1959. Pp. 264. \$4.00.

BETTER WRITTEN than translated, this unpretentious but expensive little book (without maps or illustrations) will be a welcome companion for readers of Homer (in translation) and especially for students and teachers in search of essay topics and easy collateral reading. Reliable without being competent, this book is dated by the omission of two very important points of recent interest: Homeric Literacy and the Decipherment of Linear B.

The "time of Homer" is put (p. 13) around 700 B.C., but the comprehensive picture of "Life" is based not only on Homer's poems but also on the Hymns, Hesiod, and on (sometimes very much) later material, and it includes

1. *La vie quotidienne au temps d'Homère* (Paris: Hachette, 1954); rev., i.a., AC 24 (1955) 164-166 (Delvoye), RPh 30 (1956) 90 (Chantraine).

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the Heroic Age as well as Homer's own. This can be justified by the consideration (which we failed to find in the book) that Homer himself tried to revive for his noble listeners the glorious age of their ancestors, and that this revival in turn produced the flowering of archaic and classical Greek culture.

Mireaux promises (pp. 16-17) to use archaeological discoveries and the Greek literary tradition ("from Herodotus to Plutarch") but this promise he does not fulfill satisfactorily. And yet the task before us is precisely to re-examine the literary, historical, and archaeological evidence pertaining to the Heroic Age, now that we know that there was no cultural or linguistic break between this age and "the time of Homer."

OCEAN CITY, N. J. I. K. and A. E. RAUBITSCHKE

BERNARD M. W. KNOX (trans.). *Sophocles, Oedipus the King*. ("Pocket Library," 75.) New York: Pocket Library, 1959. Pp. xxxiv, 110. \$0.35.

STUDENTS OF GREEK TRAGEDY who have been familiar with Professor Knox's study *Oedipus at Thebes*¹ will welcome this new translation issued in pocket format by Pocket Library. The book first began as a scenario of selected scenes from the *Oedipus* made for the Stratford Shakespearean Festival Company of Canada. The Company had been making a series of educational films for the Council for a Television Course in the Humanities for Secondary Schools, and Knox, a former Cambridge scholar now a member of the Department of Classics at Yale, was called upon to produce a new version. This attractive pocket translation is, as he tells us in the Preface, "intended primarily for the students who will study the play with the aid of the films." Thus the various departures from strict textual accuracy have been dictated by the desire to produce a smooth and relatively clear acting-version. Though classical scholars will have a good deal to disagree with, one cannot quarrel with the principle which guided the translator at all the crucial passages.

An interesting Introduction discusses Sophocles, Athens, and Greek tragedy, mostly to satisfy the elementary needs of the students for whom the version is intended. The account of tragedy's origins (p. xix) could surely have been more detailed and accurate; many, indeed, would cavil at the statement that "the performance was still an act of worship" (pp. xix-xx), which suggests that the long dead ghost of the Ritual Theory (from the days of Murray and Jane Harrison) is still not laid. It is perhaps misleading to speak of the "three-day festival of Dionysus" (p. xx), or "three comic poets" exhibiting their plays at the Dionysia, when Pickard-Cambridge and others have given us more accurate information. But these are minor points, subordinate to the main direction of the little work. Surely all teachers will welcome Knox's swiftly-paced new version as a book they can offer their students to convince them, if proof still be needed, that Greek drama is ever the exciting, terrifying experience that Aristotle claimed it to be.

BELLARMINE COLLEGE HERBERT MUSURILLO, S.J.
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1. New Haven: Yale University Press, 1957; rev. CW 52 (1958-59) 58f. by Fr. Musurillo. — Ed.

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RICHMOND LATTIMORE (trans.). *Hesiod, The Works and Days, Theogony, The Shield of Herakles*. Illustrated by RICHARD WILT. Ann Arbor, Mich.: University of Michigan Press, 1959. Pp. vii, 241; ill. \$3.95.

ONE OF THE accomplishments of these translations is that, while the language does have the sound of speaking voices, no reader is likely to feel that he is reading English. Even syntax and sentence structure often suggest proximity to a strange object not present, the original Greek. But more important are the moments when, with seemingly natural ease, the language projects forms that are interesting and suggestive even of beauty, but are unlike anything commonly identifiable as English or American—for instance, lines about "the land of Tartarus" (*Theogony* 726-28):

A wall of bronze is driven around it,
and night is drifted
about its throat in a triple circlet,
while upward from it
there grow and branch the roots of the earth,
and of the barren sea.

There are places, too, where the sequence of awareness and tone is fresh and rare, as in these lines from *The Works and Days* (547-556):

Daybreaks are cold at the time when Boreas
comes down upon you,
and at dawn there comes down from the starry sky,
and spreads all over
the land, a mist, helping growth
for fortunate men's cultivations.
This, drawn up from rivers that flow forever,
and mounting
to a high level over earth on the turn
of the windstorm,
comes down in the form of rain toward evening
sometimes, but sometimes
blows as wind, when Thracian Boreas is chasing
the thick clouds.
Beat this weather. Finish your work
and get on homeward
before the darkening cloud from the sky
can gather about you,
and soak your clothing through to the skin,
leaving you wet through.

Lack of a current tradition which makes frequent use of the epithet makes Hesiod in translation seem slightly more "thoughtful" and "descriptive" than he is in Greek. Yet even in Hesiod's generic use of the adjective, the power of his conception of the desirability of justice is sometimes eloquent, as in the phrase "Peace, who brings boys to manhood." The strength of this conviction and the unsentimental eye for and use of scene are present and clear in Lattimore's translation.

There are genealogical tables and a glossary at the end of the book.

SMITH COLLEGE

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CHARLES GORDON COOPER (ed.). *Journey to Hesperia*. Scenes from the first six books of Vergil's *Aeneid*, linked by English Narrative and edited with Introduction, Notes, Appendices and Vocabulary. London: Macmillan & Co. Ltd.; New York: St. Martin's Press, 1959. Pp. xlii, 189; frontispiece; 15 ill. \$1.50 (7s. 6d.).

PROFESSOR COOPER'S *Journey to Hesperia* is a substantial little book for introducing students to the first half of the *Aeneid*. The 753 lines of text are brought together by English summaries of intermediate affairs. It is always difficult to know just how one would have met the chal-

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lenge of selection in similar case oneself: the present reviewer thinks that on the whole it has been well done, showing Vergil's variety both in story and style and thought; but the passages do tend to be rather brief, a disadvantage perhaps most noticeable in Book 1 where we are trying to get started.

Notes of course follow the text, and good notes they are—not dull as is so often the case; informative about language and background; often suggesting excellent translations for passages, with a clear explanation of how these are come by. There is also a full vocabulary which, while not wasting time, gives the necessary information, largely keyed of course to the *Aeneid*. Some students brought up on a different order for stating the principal parts of verbs might at first be disconcerted by the holding of the infinitive to place four, but this is not an insurmountable difficulty.

Two other sections of the book should be mentioned. An introduction on Vergil's life and work: nice; on some features of his style: brief but full of meat; on the metre: with a fresh approach for texts like this in an explanation through syllabification. Secondly, two appendices: one on certain linguistic usages of poetry (Vergil in particular), a very good section with really helpful English-idiom parallels; the other an *apologia* for departing from OCT in several places, not I think likely to concern any save the rare student at this stage of Latin.

A good book, not condescending but using an adult approach and lit throughout with a delightful sense of humour.

CARLETON UNIVERSITY, OTTAWA ELLENOR SWALLOW

WILLIAM ARROWSMITH (trans.). *The Satyricon of Petronius*. Ann Arbor: University of Michigan Press, 1959. Pp. xxv, 218. \$3.95.

THE UNIQUE SATYRICON has long offered a challenge to translators. In English, the Loeb version has avoidances, while Jack Lindsay's lusty rendering of the *Cena* burks few lubricities among the antique obscenities, yet there are dissatisfactions in linguistic respects. Dr. Arrowsmith, who has now produced a fresh translation, appears to have achieved an eminent success.

In this farrago of Latin argot drawn from the streets, *tabernae*, and other haunts, and rubbing shoulders with literary elegances and poetic flights, the translator has to maintain that linguistic distinction, keeping the idiomatic strata in their place and rendering them into the corresponding current medium.

Dr. Arrowsmith's rendering is faithful to the Latin, but not slavishly so. He has, as he admits in his Introduction, taken certain liberties, especially in the difficult matter of paronomasia and in other semantic respects. But with the most competent skill and verbal ingenuities he conveys the proper—or improper—atmosphere, the bawdy, witty, satirical tone of Petronius. Dr. Arrowsmith thus achieves a wonderful degree of readability. He is forceful and vivid, pliant and sinewy, and, when necessary, supremely literary. Occasionally, he goes completely colloquial and slangy, but attribute that to Petronius himself. Though Dr. Arrowsmith intends his translation to be "both a contemporary version and an American one," I suspect that some of the Anglicisms may raise a question, but these diversions are readily absorbed into the context.

Never shirking vulgarisms or perversities, never making a detour, never bowdlerizing or attenuating by pedantic periphrases, he produces an *alter Petronius*. His forthrightness may be illustrated by the verses on page 22.

The Introduction is competent and concise, the verse renderings are full of vigor, and the Cena in particular is excellently expressed.

A bibliography listing modern editions and translations would have been useful; also a brief comparison of renderings by various translators, as in Graves' *Apuleius*. But, in itself, this translation, for our times, is categorically definitive.

BROOKLYN COLLEGE

HARRY E. WEDECK

W. C. GRUMMEL. *English Word Building from Latin and Greek*. Seattle: University of Washington Press, 1958. Pp. iii, 90. \$1.75 (lithographed.)

THIS MANUAL is a combination text and workbook. Of its 90 pages (many incompletely filled), 37 contain exercises, 10 a general introduction, 5 a vocabulary. Ten lessons are given to Latin, six to Greek.

Simplification is the keynote, sometimes at the expense of clarity. Something can be said, e.g., for talking about the "present base" of Latin verbs and adding present participial endings to "a modification of the present base" (p. 43), and for confining verb listings to present infinitives and, where necessary, "past" participles. Yet a few general rules would seem advisable, while some reference to the existence of third conjugation *-iō* verbs appears essential. We are told only that "a few verbs of the third conjugation have present participles like the present participle of verbs of the fourth conjugation . . ." (p. 43). Knowledge of terminology is taken too much for granted. "The past participle base is obtained by dropping the final *-us* or *-um* of the past participle or supine" (p. 39). Period. "There are a few verbs in each conjugation which do not conform exactly to the pattern. These are called deponent verbs" (p. 38). Period. On the Greek side, this simplification is even more pronounced. Reasons are often mentioned.

Probably this manual can be used profitably as the sole text in only the briefest courses. It might have greater value for quick review (prefixes, suffixes, combining forms are listed conveniently), and perhaps as a source for additional exercises. Here, too, however, one might question whether much has not been oversimplified. Is it quite

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Copies of the present issue are being mailed to all subscribers to Vol. 52 and to new subscribers of record as of Sept. 23, 1959.

In view of our rapidly increasing circulation and of the increased production costs of CW's monthly issues, we regretfully announce that we cannot engage to mail further copies to old subscribers who have not renewed, or signified their intention of renewing, for Vol. 53 on or before the press date of our November issue (Oct. 23, 1959).

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enough to know that *dentifrice* has an ancestor *dentifricium*, and that its "final -cium becomes -ce" (p. 18)? (Verbal elements had not yet been discussed.) Or to have students analyze words as per the model, "affinity: aff- prefix 'near'; -fin- 'end, boundary'; -ity 'state of being'" (p. 36)?

Mechanically, the book is good. There are few misprints, etc. (But the Dutch sentence on p. 4 is horrible.) Accentuation of Latin and absence thereof in Greek — strange, but acceptable; organization of the Latin-English vocabulary (15 separate lists!) — confusing. Minimum desiderata: Greek-English vocabulary, word index.

THE FOX LANE SCHOOL URSULA SCHOENHEIM
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IN THE JOURNALS

This column is intended primarily for teachers of Latin in secondary schools. New investigations and evaluations of the lives and works of Caesar, Cicero, and Vergil, and information concerning the Rome of their era, constantly appear in classical periodicals, American and European. Unfortunately, too frequently these valuable studies are unknown or inaccessible to teachers and interested students. CW plans to summarize each month certain articles which seem pertinent to classroom use. Obviously such summaries will present, rather than criticize. Readers are urged, of course, to consult, when possible, the periodicals in which the original articles were published.

VERGIL

An interesting detail of the *Aeneid*, and further evidence of the subtlety of its poet, are

scrutinized by Hermann Rupprecht, "Dido oder Elissa," *Gymnasium* 66 (1959) 246-250, who points out that Vergil adverts to the Carthaginian queen as 'Dido' thirty-four times, but on three occasions only (yet significant ones), she is given the Phoenician name of Elissa. Why? Not, Rupprecht contends, for metrical reasons. Instead, whenever Vergil substitutes 'Elissa' for 'Dido,' he does so intentionally, in order to stress at a particular moment the ties of the queen to her Phoenician husband Sychaeus, rather than to Aeneas himself. Thus, immediately after Aeneas has for the first time called her Elissa (4.335), he denies that he has been her husband; in turn, Dido attempts to establish, in her bitter response, the reality of the denied relationship through her words, 'nomine Dido / saepe vocaturum' (4.383-4). In 4.610, Dido terms herself Elissa, thereby indicating that her love for Aeneas is ended, and that she is prepared to die. The third occurrence (5.3) similarly suggests that the temporary bond with Aeneas has given way to the lasting alliance with Sychaeus, emphasized again in 6.474.¹

1. On this subject, see also W. C. McDermott, "Elissa," *TAPA* 74 (1943) 205-214.

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Francis A. Sullivan, S.J., writes of Aeneas as a pre-Christian religious hero with spiritual qualities of the highest order in "The Spiritual Itinerary of Vergil's Aeneas," *American Journal of Philology* 80 (1959) 150-161. In book 2, Aeneas is possessed by a blind *furor*, which later is replaced by a new faith, as a result of the work of the gods. The poem is the story of his spiritual pilgrimage and conversion, a journey not completed, as sometimes thought, in book 6, but rather with the miraculous intervention of Jupiter and Venus in book 8.

The structure of Vergil's epic, a subject which has long attracted the interest of the scholar, is once again examined by W. A. Camps, "A Second Note on the Structure of the *Aeneid*," *Classical Quarterly* 53 (1959) 53-56. He finds that, not only are there internal parallels of episode among books 5 to 9 (e.g., the two attacks on the Trojan ships and their two miraculous deliverances), but also that these books exhibit characteristics which distinguish them from the remainder of the poem. Specifically, Vergil has included in this part of the work a series of counterparts to five famous Homeric show-pieces, chosen because of their celebrity:

the Games of *Il.* 24, the Nekyia of *Od.* 11, the Catalogue of *Il.* 2, the Shield of *Il.* 18, and the Doloneia of *Il.* 10. Further, each of these adapted episodes is given a specifically Roman application; for example, the Roman institution of the *Lusus Troiae* concludes the Games of book 5. It appears, then, that Vergil has chosen to give particular emphasis to the Roman theme in the central portion of the *Aeneid*.

Camps believes that Vergil followed two principles in constructing the poem. On one hand, he borrowed from the *Odyssey* and the *Iliad* two schemes of structure for, respectively, books 1-4 and 7-12. But, in addition, he bridged the center of the poem with the complex of Homeric episodes of books 5-9, in which the Roman theme is so heavily stressed. "The resulting central mosaic stands in the space between the end of the Carthaginian adventure (books 1-4) and the council of the gods at the beginning of Book 10 which marks the beginning of the second phase of the war story Hence Books 7-9 belong both to the plot-unit 7-12, and to the central mosaic 5-9."

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found in 1908 in a room of the Cretan palace at Phaistos (but thought by some not to be of Cretan provenance), appears to have been brought closer to solution by Benjamin Schwartz, "The Phaistos Disk," *Journal of Near Eastern Studies* 18 (1959) 105-112, with a continuation to appear in an early issue. The disk has been described as an "irregularly circular terracotta tablet, about 6-7 inches in diameter, with characters impressed by means of separate stamps and printed on both sides of the disc The characters are highly pictorial but they show no relationships with Cretan pictographs, except for a few casual resemblances The signs include a galley, hatchet, eagle, pelt, carpenter's square, rosette, vase, house."²

Dr. Schwartz admits that it is not yet possible to offer indisputable interpretations of the nature of the script or contents of the text on this peculiar object. (As a die inscription imprinted with individual stamp dies, it is our earliest evidence of the use of movable type!). However, after careful study of frequencies, and comparison with Linear B texts, he believes that the following conclusions may be drawn: (1) the

2. David Diringer, *The Alphabet* (New York 1948) 78f.

disk contains a list of places, presumably sacred, and possibly designed as a sort of *routier* for pilgrims; (2) it is Cretan in origin; (3) writing and syllabary are related to Cretan scripts; (4) its language is probably the same as or similar to the Mycenaean Greek of the Linear B texts. One more step, it would seem, in the remarkable recent progress of linguistic science toward new understanding of the culture which immediately sired our Graeco-Roman tradition.

Other Recent Articles

Gymnasium 66 (1959) is entirely devoted to various aspects of Augustan literature and culture. Discussions of Vergil include not only Rupprecht's article, mentioned above, but also Gerhard Radke, "Vergils Cumaeum Carmen" (217-246) and Herman Schnepf, "Das Herculesabenteuer in Virgils Aeneis" (250-268). In addition, Radke surveys problems in recent Vergilian scholarship (319-347).

George E. Duckworth examines the meaning and structure of "the most perfect Roman poem in existence" in "Vergil's *Georgics* and the *Laudes Galli*," *American Journal of Philology* 80 (1959) 225-237.

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**The Classical Association
of The Atlantic States:
Report of the Secretary-Treasurer
1958-1959**

The Fifty-Second Annual Meeting of The Classical Association of The Atlantic States was held in New Brunswick, New Jersey, Friday and Saturday, April 24 and 25, 1959, in conjunction with the Annual Spring Meeting of The New Jersey Classical Association, by invitation of Rutgers University. Many friends and members of the Associations attended the program sessions which were held in the Agora of Douglass College, the Roger Smith Hotel, and The Commons and Voorhees Hall of Rutgers University. The annual dinner, held in the Henry Rutgers Room of the Roger Smith Hotel on Friday evening, featured an address by Dr. George N. Shuster, President of Hunter College. An excellent exhibit of books and other materials by advertisers in *The Classical World* was arranged for the guests and members of the Associations.

The annual business meeting of the Association was held in Voorhees Hall on the Rutgers campus on Saturday afternoon, April 25, begin-

ning at 2:00 P. M., with President Eugene W. Miller presiding. The chair called for the annual report of the Secretary-Treasurer:

The Association had 843 members as of March 31, 1959, of which 737 were subscribers to *The Classical World*. In his Report of the Financial Account of the Association, the Secretary-Treasurer stated that Receipts through the fiscal year beginning April 1, 1958, and ending March 31, 1959, amounted to \$5,901.28, and that Expenditures during the same period amounted to \$5,466.82, leaving a Balance of \$434.46.

In his statement of the Rome Scholarship Fund of the Association for the same period, the Secretary-Treasurer reported Receipts in contributions to the amount of \$448.75, and a balance on hand from the preceding year of \$303.23. From the Fund there was paid to Latin Workshop Scholarships the amount of \$200.00, leaving a Balance in this Account of \$551.98. In the new Latin Workshop Fund Account there was as of March 31, 1959, a Balance of \$33.00.

For the CAAS Savings Account with the Standard Savings and Loan Association of Wilkesburg, Pennsylvania, the Secretary-Treasurer reported a Balance of \$263.83 as of March 31, 1959, and for the CAAS Endowment Fund with the Emigrant Industrial Savings Bank of New York, a Balance of \$1,667.20 for the same period.

The motion was made by Professor Stockin, seconded by Professor Levy, and carried that the report of the Secretary-Treasurer be approved.

The motion was made by Professor Levy,

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seconded by Professor Hahn, and carried that the session dispense with the reading of the amendment changes to the CAAS Constitution.

The motion was made by Professor Levy, seconded by Professor Latimer, and carried that the Amendment changes to the CAAS Constitution be adopted as distributed in the printed forms.

Professor Maurer presented a brief report for the Committee on Incorporation. No action was taken.

President Miller presented a brief report for the Latin Workshop Scholarships, to which report Miss Baird was requested to offer supporting comments in the interest of secondary school teachers.

Vice-President Donoghue presented the following Resolution in appreciation of the Editor, Professor Robinson, and the retiring Managing Editor, Professor Feldman as follows:

The members of the Classical Association of the Atlantic States wish to acknowledge the continued faithful efforts and fruitful results of the Editor of *The Classical World*, Professor Edward Robinson, who has never failed to advance the prestige of the official publication of the Classical Association of the Atlantic States.

Open Memo from Dr. Warsley

I believe that most Latin teacher readers of *CLASSICAL WORLD* know about or are acquainted with our *AUXILIUM LATINUM MAGAZINE* (*National Classroom Latin Magazine*) and its two very popular projects affiliated with it, i.e. our original *APSL NATIONWIDE LATIN EXAMINATION* (29th annual series next spring) in which all students' written papers are corrected BY US and BY HAND, and our *STUDENTS' NATIONAL LATIN HONOR SOCIETY* (now in its 30th year) in which handsome Certificates of Membership are available to students and dignified CHARTERS are available to schools as affiliates.

It is rather generally known that our *AUXILIUM LATINUM MAGAZINE* (now in its 32nd annual volume) has been favorably cited and approved by the former Apostolic Delegate to the U.S.A. (now His Eminence Amleto Cardinal Cicognani) in a speech at a seminary dedication, and also by Lowell Thomas in a nationwide radio broadcast.

May I wish our Latin teachers a happy and successful year of teaching Latin during this 1959-60 schoolyear, and may I now invite them to avail themselves of our magazine and varied services to make Latin vitalized, stimulating, vivid and up-to-date. I invite your inquiries.

Dr. A. E. Warsley, Editor
AUXILIUM LATINUM MAGAZINE
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Because the Managing Editor, Professor Louis Feldman, has found it necessary to resign his position in order to devote himself to his scholarship, the following resolution is presented:

Whereas, Louis Feldman in 1957 undertook the Managing Editorship of the official publication of our Classical Association of the Atlantic States and by his vigor and interest, abetted by the validity of his suggestions, made of it a monthly publication and secured for us the backing of publishers and business firms serving our field, thus working for their advantage and ours; and

Whereas, we have appreciated the expanded content, prompt delivery, and professional format of *The Classical World* through this period of two years; and

Whereas, we shall sadly miss his continued service in this specialized field so graciously and generously given us; be it therefore

Resolved that we express to Professor Feldman our sincere gratitude for the work which he has accomplished in our behalf, and be it known that we fully realize that the fruits of his efforts extend far beyond the physical form and production of a magazine by way of stimulation and inspiration for all of us who are members of this Association.

The motion was made by Miss Donoghue, seconded by Miss Baird, and carried that the Resolution be adopted.

Professor Robinson presented the Association with remarks on the proposed nine issues of *Classical World* for 1959-1960, and noted with appropriate recognition the assistance afforded his office by Mr. Kizner, Miss Reynolds, Miss Schoenheim, and Miss Astuti, present at the meeting, and by other members of the CW staff.

Professor Latimer presented the report of the Nominating Committee. The nominations for 1959-1960 were presented as follows:

President, Professor Eugene W. Miller, University of Pittsburgh; Vice-Presidents; Miss C. Eileen Donoghue, Bloomfield High School, Bloomfield, N. J.; Professor E. Adelaide Hahn, Hunter College; Secretary-Treasurer, Professor F. Gordon Stockin, Houghton College; Managing Editor, Mr. Irving Kizner, Hunter College High School; Officer-at-Large, Professor Frank C. Bourne, Princeton University.

Regional Representatives: *Delaware*: Miss Sara J. Shadd, Pierre S. DuPont High School, Wilmington; *District of Columbia*: Miss M. Corinne Rosebrook, Sidwell Friends School; *Maryland*: Mr. Jack R. Ramey, The Park School, Baltimore; *New Jersey*: Sister Helen Ruth, O.P., Mt. St. Dominic Academy, Caldwell; Professor Donald C. Mackenzie, Princeton University; *New York*: Mr. Richard H. Walker, Bronxville High School; Professor Malcolm V. T. Wallace, St. Bonaventure University; *Pennsylvania*: Miss Elizabeth White, Bala Cynwyd Junior High School; Professor Joseph A. Maurer, Lehigh University; Professor Cora E. Lutz, Wilson College.

Editor of *The Classical World*, Professor Edward A. Robinson, Fordham University; Representative on the Council of the American Classical League, Professor F. Gordon Stockin, Houghton College; Editor for the Atlan-

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tic States, Editorial Board of *The Classical Journal*, Professor Franklin B. Krauss, The Pennsylvania State University.

Respectfully submitted,
HELEN S. MACDONALD
C. EILEEN DONOGHUE
JOHN F. LATIMER, CHAIRMAN

The motion was made by Professor Levy, seconded by Professor Glenn, and carried that the nominations be closed and that the slate of nominees be elected as presented.

For the Committee on Resolutions, Professor

Joseph A. Maurer presented the following report:

Be it resolved that The Classical Association of the Atlantic States record its gratitude to the individuals and groups who have made this Fifty-Second Annual Meeting so memorable, viz.

To the management of the Roger Smith Hotel for providing excellent facilities and extending many courtesies;

To the Local Committee, and especially to the Chairman, Professor Shirley Smith, for anticipating our every wish and need;

To Mr. Walter E. Smith and students of St. Peter's High School for arranging an exhibit of text books and other materials, and to Mrs. Virginia Moore for making posters for this exhibit;

To the students of Miss C. Eileen Donoghue at the

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Bloomfield, New Jersey, High School for making the place cards for the speakers' tables at the banquet and luncheon;

To the Administration of Rutgers University and Douglass College for the warm welcome accorded us, and especially to President Mason W. Gross for his personal greetings;

To President George N. Shuster of Hunter College for his address at the banquet; to the others who presented papers and participated in the several program sessions; and to the Department of Classics of the University of Pittsburgh for making available to the Association the Garner film, *Greece*.

M. CORINNE ROSEBROOK
HORACE N. WILCOX
JOSEPH A. MAURER, *Chairman*

The motion was made by Professor Maurer, seconded by Professor Mackenzie, and carried that the report of the Committee on Resolutions be accepted.

Words of appreciation in the behalf of Professor Miller, the President of the Association, for his excellent leadership in CAAS activities were received from Professor Hahn and Professor Levy, an appreciation in which the members present heartily concurred.

Professor Alice Tallmadge of Cedar Crest College extended an enthusiastic welcome to CAAS people to attend the production of Aeschylus' *Eumenides* at Cedar Crest campus on May 15 and 16, 1959.

The meeting was adjourned by the president at 2:45 P.M.

Respectfully submitted,
F. GORDON STOCKIN,
Secretary-Treasurer

CLASSICS MAKES THE NEWS

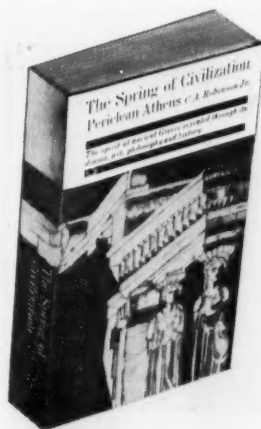
Oxford University has reversed its earlier decision to remove Latin from the list of compulsory subjects on its entrance examination. . . . A South Orange (N.J.) Junior High School student, acting on a class project, recently received letters encouraging the study of Latin from such prominent personalities as Vice-President Nixon, Supreme Court Justices William J. Brennan and Harold H. Burton, and Secretary of the Interior Fred A. Seaton. 98% of all the respondents favored Latin in the school program. . . . Italian University professors meeting at the Vatican adopted a resolution asserting that Latin is "useful and indispensable" as a study and should be included in the curriculum of all schools beyond the elementary . . .

In contrast, Latin is noticeably missing from New York City's new foreign language program in which 20,000 pupils in twenty-three junior high schools will participate. Experimental now, it may lead to a six-year junior-senior high school sequence. French and Spanish will be available to children in fourth, fifth and sixth grades. Italian and Hebrew are also included in the project.

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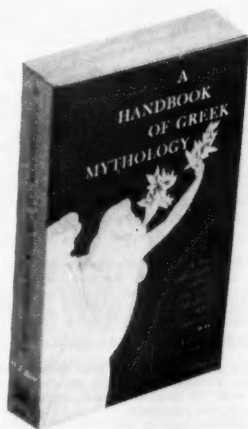
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According to Dr. Mario Fara pipes, valves and fittings built by the ancient Romans used metals with properties corresponding to modern technical standards. The senior engineer of Compagnia Tecnica Industrie Petroli brought to the Fifth World Petroleum Congress held at the New York Colosseum a giant valve weighing eighty pounds salvaged from the yacht of Caligula. The valve is made of zinc-free, lead rich, anti-corrosive, anti-friction tin bronze similar to cast acid metal used to make valves and fittings, and anti-friction bronze used in making bearings. Found submerged at the bottom of Lake Nemi, it still has a highly polished surface and retains its valves tightly. Dr. Fara pointed out that the ancient Romans made their pipes, valves and fittings in twenty-five sizes of which sixteen were commonly used.

Scandinavians have found an answer to the problem of bureaucracy. They have revived the institution of the ombudsman, "grievance man." Founded in Sweden 150 years ago in direct imitation of the ancient Roman tribunes of the people, it has since spread to Finland and Denmark and it is likely to be adopted this fall by Norway.

A copy of Abraham Lincoln's Gettysburg Address in Latin was recently presented to Archbishop Egidio Vagnozzi, Apostolic Delegate to the United States, for deposit in the Vatican Library. Latin students of Msgr. Edwin Ryan at Cardinal Hayes High School, White Plains, N.Y., undertook the translation as a class project and presented it to the Lincoln Sesquicentennial Commission. According to Msgr. Ryan the translation was difficult because the address is "thoroughly English."

Robert D. Murphy, Deputy Undersecretary of State, chose Martial's epigram "Ride, si sapis" to be inscribed on the Laetare medal conferred on him by Notre Dame University. He said, "I thought that this might be appropriate to the times in which we live. Working in the Department of State and seeing the vast flow of daily information from every nook and cranny of our turbulent world, I often think that without the redeeming safeguard of laughter, always at the right time of course, the highs and lows of our international situation might be too great a strain for most of us. Also, I believe that laughter at times can be more disconcerting to certain of our international adversaries than static grimness."

Professor Turner's (NEW) AUDIOVISUAL MATERIALS and Dr. Schnur's IN THE ENTERTAINMENT WORLD will be resumed with the November issue.

EDITORIAL ANNOUNCEMENTS

(Continued from page 1)

vertising contributed substantially to the almost incredible accomplishments of Dr. Astuti and Mr. McDonough in that indispensable division of our work. To Mr. and Mrs. Chisdes and to Dr. Reynolds our heartiest good wishes as they assume new assignments in *partibus*!

We wish to express sincere gratitude also to

all our other staff members, *quorum monumenta circumspexitis*; to our contributors; to the Officers and Executive Committee of C.A.A.S. for their unfailing support and cooperation; and to the officials of Fordham University, in particular Rev. Edward F. Clark, S.J., for a most liberal scholarship grant to provide student clerical assistance. — E.A.R.

NOTES AND NEWS

The plight of Latin in the public schools of New York City is well brought out in the following letter, printed in its entirety, by Professor Stanislaus Akielaszek of Fordham University, to the New York *Herald-Tribune*, June 14, 1959 (see also the New York *World-Telegram*, June 16, 1959):

Some of our civic-minded newspapers have recently brought to the attention of the people of New York City yet another incident in the long series of blows dealt to the study of ancient Greek and Latin in our public schools. The villain in question is a Board of Education regulation which requires a certain minimum student enrollment before a course can be given. A Forest Hills High School student recently wrote to complain and protest the decision of the school administrators who deprived him and his fellow classmates of their privilege and right to complete their study of Latin undertaken some three years ago. The fourth year Latin course is going to be liquidated because only thirteen students signed up for it. This is a depressing state of affairs. Our children are being denied the right to the kind of education they and we, their parents, think best for them and for their future role in the American society.

At fault, at least to a certain degree, is the general public which has displayed complete indifference to all problems facing our public school system. The New York Classical Club, a non-profit, tax-exempt civic organization of over 300 membership among not just the professionals (professors and teachers in all universities, colleges and secondary schools in this area) but also among laymen,

TO OUR SUBSCRIBERS

Copies of the present issue are being mailed to all subscribers to Vol. 52 and to new subscribers of record as of Sept. 23, 1959.

In view of our rapidly increasing circulation and of the increased production costs of CW's monthly issues, we regretfully announce that we cannot engage to mail further copies to old subscribers who have not renewed, or signified their intention of renewing, for Vol. 53 on or before the press date of our November issue (Oct. 23, 1959).

In case of emergency, please communicate directly with Mr. Irving Kizner, Managing Editor, 1117 Manor Ave., New York 72, N. Y.

Our very best thanks for your valued cooperation!

true friends of classical studies, has been engaged (alas, without much success or public support) for the past fifty-nine years in a struggle to defend these two subjects in our city's schools. All efforts, campaigns, letters, appeals and testimony of the Club have met with the usual lack of sympathy or understanding on the part of the people of this city, educators and administrators. We have been forced to watch complete disappearance of ancient Greek from the curriculum and had to witness constant decline of the study of Latin as it is being dropped by one high school after another. First to suffer are usually the third and fourth year courses, then the ax is being applied to the second year Latin and within a year or two Latin is erased without a trace from still another public school.

The situation in the city's Junior High Schools is even worse: only three in the entire city system offer Latin. They are: 10 and 158 in Queens and 171 in Brooklyn. Principals of these schools ought to be congratulated for their courage and high sense of civic duty since only too often it is entirely up to the principal to decide which "foreign" languages he is going to allow in his classrooms. Most of them decide against Latin and ignore parents' and students' demands and appeals on behalf of Latin.

BOOKS RECEIVED

- ADRIANI, A. *Divagazioni intorno ad una coppa paesistica del Museo di Alessandria*. ("Documenti e Ricerche d'Arte Alessandrina," III-IV.) Roma: "L'Erma" di Bretschneider, 1959. Pp. vii, 85; frontispiece; 58 plates. L. 10,000.
- GRESOLA, TEODORO (tr.). *Le Baccanti di Euripide*. Saggio critico e versione poetica. Saronno: Tipografia S.T.O., 1957. Pp. 107. No price stated.
- COUCH, HERBERT NEWELL (tr.) (†). *Cicero on the Art of Growing Old*. A Translation and Subjective Evaluation of the Essay Entitled "Cato the Elder on Old Age." Providence, R.I.: Brown University Press; Ilfracombe, England: A. H. Stockwell, Ltd., 1959. Pp. xv, 112. \$2.00.
- DE LACY, PHILLIP H., and BENEDICT EINHARSON (edd., tr.). *Plutarch's Moralia*. Vol. VIII: 523C-612B. ("Loeb Classical Library," No. 405.) Cambridge, Mass.: Harvard University Press; London: William Heinemann Ltd., 1959. Pp. xvi, 618. \$3.00.
- FERRANTE, DOMENICO (ed., tr.). *Proclo, Crestomazia*. Naples: Armanni, 1957. Pp. 168. L. 2,000.
- HIJMAN, B. L. JR. *Askēsis: Notes on Epictetus' Educational System*. ("Wijsgerige Teksten en Studies," 2.) Assen: Van Gorcum & Comp. N.V., 1959. Pp. ii, 109. Fl. 12.50.
- HOLLAND, L. VIRGINIA. *Counterpoint: Kenneth Burke and Aristotle's Theories of Rhetoric*. New York: Philosophical Library, 1959. Pp. xv, 128. \$3.75.
- IRWIN, GRACE. *In Little Place*. A Novel. Grand Rapids, Mich.: Wm. B. Eerdmans Publishing Co., 1959. Pp. 216. \$3.50.
- JUREWICZ OKTAWIUSZ. *Niewolnicy w Komediach Plauta*. ("Biblioteka Meandra.") Warsaw: Państwowe Wydawnictwo Naukowe, 1958. Pp. 256. Zł. 36.
- KRANER, FRIEDRICH, and FRIEDRICH HOFMANN (edd.). *C. Iulii Caesaris Commentarii De Bello Civili*. Zwölftes Auflage von HEINRICH MEUSEL. Nachwort und bibliographische Nachträge von HANS OPPERMANN. Berlin: Weidmannsche Verlagsbuchhandlung, 1959. Pp. xvi, 425; 5 maps. DM 33.
- KUMANIECKI, CASIMIRUS (ed.). *Andreae Fricii Modreui Opera Omnia*. Volumen IV: *Opuscula Annis 1560-1562 Conscripita*. ("Academia Scientiarum Polona.") Warsaw: Państwowy Instytut Wydawniczy, 1958. Pp. 337. Zł. 50.
- MASARACCHIA, AGOSTINO. Solone. Firenze: La Nuova Italia, 1958. Pp. 394. L. 2,600.
- MAULE, QUENTIN F., and H. R. W. SMLTH. *Votive Religion at Caere: Prolegomena*. ("University of California Publications in Classical Archaeology," Vol. 4, No. 1.) Berkeley and Los Angeles: University of California Press, 1959. Pp. x, 128; 5 plates; 8 figs. in text. \$3.00.
- MICHALOWSKI, KAZIMIERZ. *Delfy*. Warsaw: Państwowe Wydawnictwo Naukowe, 1959. Pp. 231; Map; 104 ill. Zł. 40.
- MUTSCHMANN, HERMANNUS (ed.) (†). *Sexti Empirici Opera*. Vol. I: *Pyrrhōneion Hypotyposēōn Libros Tres Continens*. Editionem stereotypam emendatam curavit, addenda et corrigenda adiecit I. MAU ("Bibliotheca Scriptorum Graecorum et Romanorum Teubneriana.") Leipzig: Teubner, 1958. Pp. xxxii, 221. DM 11.70.
- NOE, SYDNEY P. *The Coinage of Caulonia*. ("Numismatic Studies," No. 9) New York: American Numismatic Society, 1958. Pp. 62; 20 plates. \$5.00.
- NYBAKKEN, OSCAR E. *Greek and Latin in Scientific Terminology*. Ames, Iowa: Iowa State College Press, 1959. Pp. xi, 321. \$5.95.
- OAKLEY, MICHAEL (tr.). *Virgil's Aeneid*. Introduction by E. M. FORSTER. ("Everyman's Library," No. 161.) London: J. M. Dent & Sons Ltd.; New York: E. P. Dutton & Co. Inc., 1957. Pp. xvii, 298. \$1.85.
- PIANKO, GABRIELA. *Filologia Klasyczna w Polsce: Bibliografia za Lata 1950-1954*. ("Biblioteka Meandra.") Warsaw: Państwowe Wydawnictwo Naukowe, 1958. Pp. 164. Zł. 33.
- ROBINSON, C. A., JR. (ed.). *The Spring of Civilization: Periclean Athens*. ("Dutton Everyman Paperback," D34.) New York: E. P. Dutton & Co., 1959. Pp. xii, 460; 2 maps; 42 photographs. \$1.95.
- SCHLESINGER, A. C. (ed., tr.). *Livy*. Vol. XIV: *Summaries, Fragments, and Obsequens*. General Index by RUSSEL M. GEER. ("Loeb Classical Library," No. 404.) Cambridge, Mass.: Harvard University Press; London: William Heinemann Ltd., 1959. Pp. x, 557; 2 maps. \$3.00.
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- SUHR, ELMER G. *The Ancient Mind and Its Heritage*. Vol. I: *Exploring the Primitive, Egyptian and Mesopotamian Cultures*. Foreword by VAN L. JOHNSON. New York: Exposition Press, 1959. Pp. 175. \$3.50.

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